Teacher Artist Partnership 03

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TEACHER ARTIST
PARTNERSHIP PROGRAMME 03

03

Resources and further reading

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Resources and further reading

This booklet sets out a range of further reading, contacts and other resources that may be useful to others planning CPD activities to support the artist-teacher relationship.
It is divided as follows:

01 **Linked projects**
02 **TAPP Resource Sheet 1** – Some perspectives on experiential and participant-centred learning
03 **TAPP Resource Sheet 2** – TAPP Curriculum Resources
04 **Appendix** – Consultation participants, programme participants and partners

01 Linked projects

Notes & Remarks
Jot down your thoughts in the margin here...

TAPP has particular affinities with other professional development initiatives that bring artist and teacher together in shared learning and professional development. The first two examples are most directly related to the TAPP programme.

Eastfeast, Suffolk and Essex

The Eastfeast pilot PPD programme (2005/06) has led onto Eastfeast's 'Proving Sustainability' programme with five schools in 2006/07 and now to its two year long 'Next Practice in Communities for Learning' programme with 16 schools in south Suffolk and north-east Essex in 2007-09. Accredited by Suffolk Anglia Ruskin University, this latest programme again includes a strong commitment to the joint professional development of teachers and creative practitioners. Here the term 'creative practitioner' includes, for example, gardeners and other specialist community helpers, thus opening up the possibility of a broader interpretation of accredited creative practice. www.eastfeast.co.uk.

CapeUK Action Research & CPD Programmes

CapeUK has worked with teachers and partners for the past ten years exploring issues of teaching and learning for creativity. In 2005 Creative Partnerships supported CapeUK to work with 60 advanced skills teachers across the country exploring their practice and how to support others in developing pedagogy for creativity. As part of the programme, teachers engaged in small scale action research. This resulted in a set of published materials called 'Journey', that teachers and schools could use as practical resources to run INSET sessions to explore creativity. Interwoven in the materials is much of CapeUK's thinking about creativity.

The Creativity Action Research Awards programme (CARA 2004 - 2007) initiated and funded by Creative Partnerships and led and managed by CapeUK, worked with around 240 schools across the country to explore aspects of creativity in learning within an action research framework. This was supported by

over 50 mentors, drawn mainly from Higher Education and resulted in some 160 project reports. A report on the first phase of the programme Building Creative Futures (2006) can be downloaded from the Creative Partnerships website www.creativepartnerships.org Detailed evaluation and analysis of the programme has been carried out by teams from Exeter and Bradford Universities and have indicated considerable impact both on practitioners and the children involved in the programmes.

Although the individual funding arrangements in the CARA programme provided for relatively small scale enquiries (between £4000 and £5000 plus support for each school), in many cases, teachers, external partners and mentors were able to explore important and sometimes quite profound issues in learning and teaching through partnerships. Individual school reports are available from CapeUK.

The programme stimulated a set of practical resources Learning to Enquire (2008) aimed mainly at teachers who may wish to adopt an enquiring stance in their work or dip a toe into Action Research. These materials include guidance, suggestions, case studies, starting places, proformas and contacts.

CapeUK regularly holds seminars and events sharing practice in continuing professional development.

Unless otherwise specified all of the materials referred to can be downloaded from www.capeuk.org

5x5x5=creativity

5x5x5 is an ongoing action research project based in Bath and North East Somerset Council. Inspired by, but different from, the Reggio Emilia approach, 5x5x5 brings together artists, early years practitioners and arts organisations to research the process of child-centred learning through the arts in the early years (up to seven). The project includes CPD for the artists and for the early years

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practitioners, and mentoring for both.
www.5x5x5creativity.org

Cambridge Curiosity and Imagination (CCI)

Founded in 2000 by a group of Cambridge practitioners from a range of backgrounds in the arts, drama and museums. They have a common interest in developing the innate creativity of every individual – both young and old – through curiosity and imagination.
Contact: Ruth Sapsed, Mandy Maddock, Mary Jane Drummond
www.cambridgecandi.org.uk/home

Creative Partnerships Professional Learning and Development Initiatives

Creative Partnerships (CP) area delivery organisations offer a range of professional learning and development programmes for school staff and creative practitioners working within the CP schools programme. CP's approach to professional learning supports opportunities for collaborative co-learning for school staff and creative practitioners to develop a common language around creativity and creative learning and encourages interdisciplinary working that allows teachers and creative practitioners to work outside their specialist domains.
www.creative-partnerships.com

REFLECT co-mentoring, developed by Creative Partnerships in collaboration with The Sage in Gateshead, is a dynamic, collaborative learning process offering cross-sector co-mentoring for individuals from the education sector and creative and cultural organisations.
www.reflectco-mentoring.com

Creative STEM Fluency Labs

Creative STEM Fluency Labs consist of five days of intensive learning and exchanges of ideas, between teachers, scientists and artists. Designed by Performing Arts Labs (PAL, see below) there are three residential labs of mutual exploration for the purpose of extending creative practice. The participants are also be supported by the Reflect programme of co-mentoring. 60 teachers and 30 artists and scientists will be invited to take part in the programmes. To express an interest in taking part, contact ignition@ignitefutures.org.uk'

PAL (Performing Arts Labs)

A 'crucible for the cross-fertilisation of ideas', PAL develops, designs and produces its own residential Lab programmes across a wide range of disciplines. PAL labs bring together practitioners of different disciplines (not only in the arts) to work collaboratively and, in so doing, to acquire new skills and insights and to develop individual and shared ideas.

These are usually intensive, residential sessions lasting up to a week.
www.pallabs.org/

TRANSITIONS programme
Epping Forest Arts

Artists and teachers CPD programme 2007/08 based on TAPP/LIFT Teacher Forum model managed and delivered by Epping Forest Arts.
www.eppingforestarts.org.uk

The TAPP experience suggests that if this engagement is approached in the spirit of a conversation rather than an intervention from outside, it is likely to be more successful

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02 TAPP Resource Sheet 1
TAPP Curriculum Resources: some perspectives on experiential and participant-centred learning

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Resource sheets were made available to course participants and are reproduced in the following pages.

Guy Claxton on 'epistemic tools' – how knowledge is constructed in schools

Educational institutions also differ to the extent to which they provide opportunities for a wide range of epistemic tools to be expressed, exercised and developed. They privilege certain ways of learning and knowing, and marginalize or stigmatize others. For example, the role of intuition in learning tends to be undervalued, and therefore under-exercised, in schools. Certain kinds of complex predicament are best tackled through a rhythmic combination of articulate, purposeful 'hard' thinking, and relaxed, playful reverie – learning through intuition (Claxton 1997). Yet the predominant culture of Western societies – in their business and judicial systems, for example, as well as in their schools and colleges – is one which disdains intuition, and assumes that hard thinking and articulate clarity are universally to be preferred.

'Education for the Learning Age: a sociocultural approach to learning to learn', p 30 in Wells, G. and Claxton, G. (eds) (2002) Learning for Life in the 21st Century: sociocultural perspectives on the future of education, Oxford: Blackwell

Bob Jeffrey: the artist, the teacher, and creative teaching and learning

Bringing an artist into a pedagogic partnership, someone who has a particular perspective on the world, was seen as an opportunity to bring to the surface learners' knowledge in a collaborative exercise. The artist and the learners are strangers to each other and the development of a new relationship requires that they have an initial respect of each other. It may be the case, however, that the close relationship developed between teacher and learners over a year becomes a familiar one and the incoming artist gives the teacher an opportunity to 'make the familiar strange'.

The relevance of one's life and experience is a central tenet to being an artist and these coalesce in the pedagogy of teaching creatively and creative learning. Learners who are included in this kind of pedagogy are encouraged to bring their perspectives of the world and their experiences to the teaching and learning situation in order to add to the body of knowledge being investigated and discovered. Including their perspectives also means accepting that new ways of viewing knowledge are continually absorbed into the learning situation. Working with artists not only brings new perspectives or interests; it also brings or helps support a common theme between creative teachers and artists, the value of uncovering, sharing, exploring experience.

Pablo del Rio and Amelia Alvarez on developing participation and involvement

In the model of education that has come to prevail in the last decades, the knowledge that was once seen as mediating the achievement of effective participation in life-sustaining activity has been transformed into an end in itself; possessing knowledge has come to be more highly valued than being able to bring knowledge to bear in effective and responsible action. Instead of teachers implementing curricular plans that are imposed on them, top-down, schools should give more responsibility to classroom communities of active teachers and students who, together, select, plan, and engage in cultural, meaningful activities. Here are some suggestions as to how this reform of schooling might be attempted:

- Design educational practices as real activities: not 'in place of' not even 'as preparation for' real activities
- Subordinate science and technology to life-sense and knowledge to moral and effective doing
- Give priority to the development of strong and integrated student identities, without which there is no sense, no directivity in life;

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this means reasserting the relevance of orienting narratives, which today are neglected, displaced by the overemphasis on skills and information

- Design activities that integrate school culture with everyday culture and balance cognitive with directive higher mental functions, recognizing that both are dimensions of the same historical cultural trajectory of development.

Pablo del Rio and Amelia Alvarez: 'From Activity to Directivity: the question of involvement in education', p 71 in Wells, G. and Claxton, G. (eds) (2002) Learning for Life in the 21st Century: sociocultural perspectives on the future of education, Oxford: Blackwell

Shirley Brice Heath and Shelby Wolf, describing the work of resident artist Roy Smith in working with children using clay in a primary school

Here, as in so much of what Roy does, he both models and states for the children the way that experimental ideas are born, the sense that chance can play a key role in our lives, so long as we keep our ideas open to its possibilities. It is worth pausing here for a few moments to consider the special role that accident plays in both the arts and sciences (Roberts, 1989). Too often, when teachers and parents, as well as arts institutions such as museums, provide opportunities for children to engage with the arts, hesitancy prevails. Adults can be reluctant to let children stretch beyond a specific direction or model, push beyond the boundaries of the paper's edge, or imagine the field of wild flowers in a storm rather than under a bright sun. But it is in the beyond, within the unexplored, that experimental ideas are born. In the realm of science, accident, even within the confines of well-planned experimentation, opens doors to what could not have been imagined.

These discoveries are often fragile, for they depend on three key elements of learning. The first of these is curiosity – wondering what lies beyond the given, how far the clay will stretch or how thinly it can be rolled. The second is the capacity for fascination, often perceived as persistence. Yet deep fascination on the part of a child can often tax the patience of adults who fail to see what it is in the detail of a leaf or a crack in the sidewalk or in the shape of an egg that captures the child's attention. The third feature is perhaps the most elusive: it is the mobility of thought – the tendency to see associations, even when such connections escape the attention of others.

Again and again, scientists, as well as artists, testify to the power of the big three: curiosity, fascination, and mobility of thought. It is difficult to call these 'habits of mind' (Perkins, 1981). They are rather rich deposits of human capacity that must be seen to exist in all of us.

Adults responding to children have to expect these to be present in random proportions and with highly unpredictable moments of making themselves evident. What adult has not experienced the two-year-old who refuses to stop studying ants crawling in and out of a tiny mount of sand? Moving the child homeward towards supper requires a battle of wills. As children grow older, it is difficult to remember that their capacity for fascination remains, as does their talent for mobility in their thinking – being able to range across a wide variety of experiences to see the likes and differences, the patterns and disconnections. Both of these depend on communities of curiosity.

p 10-13 in Heath, S.B. and Wolf, S. (2004) Visual learning in the community school: hoping for accidents: media and technique, London: Creative Partnerships

Jonathan Rix, Keiron Sheehy, Katy Simmons and Melanie Nind, on how the institutional and organisational structures of school may inhibit or facilitate inclusive learning

When we consider the development of inclusive education and practices, we need to remind ourselves that our communities are made up billions of versions of the simple and obvious. Beneath each layer of understanding, however much it may seem to be common sense, are layers of socio-cultural and personal complexity.

Richard Elmore (1995) asked us to imagine the first day of lessons in a school in which students have not been grouped, teachers have not defined their work according to such groups, no decisions have been made about how much time will be given to content, and no one has decided how student progress will be assessed. Imagine that first morning; imagine hundreds of people arriving, males and females, of all ages, some to learn, some to teach. Where would you put everybody? Do we put everybody in the hall, ask teachers to stand on one side and the students to stand on the other? Are classes divided according to student interest or teacher interest? Are groups defined by number, by space available, by age, by height, by language spoken, by family group?

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‘Certain solutions – the age-grade structure, the allocation of single teachers to classroom units, the allocation of specific content to specific periods of time, and so on – have become fixed in the institutional structure of school... For the most part, we adhere to these regularities of schooling because we always have adhered to them and they have come to be identified in the minds of students, teachers and parents with what it means to ‘do school’
Elmore

As Ivor Goodson (1981) argues, school subjects have grown out of the ideas of various interest groups as they have sought to maintain their own position and importance, rather than being self contained and rational units of meaning. Academic subjects have developed because of their relevance to the individuals creating the subject.

The examples above are just a few that demonstrate the link between the kinds of school systems that we have and their impact on the learning of the people within them. They demonstrate the need to examine and question the structures and processes of our education system at every level if we are to make sure that all are learning rather than merely registered as being present for learning.

References

Claxton, G. (1997) Hare Brain, Tortoise Mind: why intelligence increases when you think less, London: Fourth Estate

Elmore, R. (1995) ‘Teaching, learning and school organisation: principles of practice and the regularities of schooling’, Educational Administration Quarterly, Vol 31 No 3, p 355-74

Goodson, I. (1981) ‘Becoming an academic subject: patterns of explanation and evolution’, British Journal of Sociology of Education, Vol 2 No 2, p 163 - 80

Perkins, D. (1981) The Mind’s Best Work, Cambridge, MA: Harvard University Press

Rix, J., Sheehy, K., Simmons, K. and Nind, M. (eds) (2003) Inclusive Education: diverse perspectives, London: David Fulton, 2003 (intro, pages 2-5)

Roberts, R. (1989) Serendipities: accidental discoveries in science, New York: Wiley

03 TAPP resource sheet 2
TAPP curriculum resources: TAPP a professional development model for artists and teachers in partnership

This resource is adapted from Mark Smith's article in The Encyclopaedia of Informal Education www.infed.org on Curriculum Theory and Practice in which he discusses the disputed concept of 'curriculum' in relation to the organisation of education in the UK. He takes as his starting point a definition of curriculum offered by John Kerr as, 'All the learning which is planned and guided by the school, whether it is carried on in groups or individually, inside or outside the school'. (quoted in Kelly 1983: 10; see also Kelly 1999).

Curriculum as a body of knowledge/syllabus to be transmitted

Curriculum is viewed as a body of knowledge or a syllabus outlining the content or subjects that must be transmitted or delivered to students by the most effective methods that can be devised. Planning for this kind of curriculum will be entirely centred on considering how best to transfer the content or body of knowledge which is on the syllabus.

Those developing this curriculum will need to decide what knowledge, skills and content are to be defined. They will also need to consider the core values, attitudes and approaches that their curriculum needs to transmit. They will need to consider the school's relationship to the different interest groups, communities and families and young people that it serves.

Given that teaching and learning in this curriculum are to be closely monitored for their effectiveness and fitness for purpose, it will be important to consider what methods and approaches are to be used to ensure that students' learning needs are met.

Outcome focused curriculum

Education is approached as a technical exercise: diagnosis of need; forming objectives; selection of content; organization of content; selection of learning experiences; organization of learning experiences; determination of what to evaluate; outcomes evaluated. This model is heavily influenced by management thinking

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and practice (in particular human capital theory), because it involves detailed attention to what people need to know in order to work and live their lives. Proponents would argue that the advantage of this model is that it is systematic because it is rooted in a definition of preferred outcomes so that content and method can be organized and results evaluated. Opponents might suggest that it has disadvantages: if such plans are followed too tightly teachers become technicians, applying programmes which are designed by others, and with limited opportunity to make use of interactions which may occur with students. Students can end up with little or no voice, as they are told what to do and how to do it.

In order to measure results, outcomes have to be broken down into small units. The result can be long lists of competencies or skills against which the achievement of students can be measured and mapped.

Those developing this curriculum will need to decide what knowledge, skills and content are to be defined. They will also need to consider the core values, attitudes and approaches that their curriculum needs to transmit. They will need to consider the school's relationship to the different interest groups, communities and families and young people that it serves.

Given that teaching and learning in this curriculum are to be closely monitored for their effectiveness and fitness for purpose, it will be important to consider what methods and approaches are to be used to ensure that students' learning needs are met. You will also need to consider the balance between knowledge acquisition, the basic skills of literacy and numeracy, transferable and generic skills, and wider knowledge, experience and competences to be developed.

You will also need to consider whether to organise your curriculum by 'subject discipline' or in any other way.

Curriculum as process (a social model of curriculum)

This approach considers the curriculum not simply as a statement of syllabus content, but rather as the interaction of teachers, students and knowledge – i.e. what actually happens in the classroom and what people do to prepare and evaluate. This is an active process with a number of elements in constant interaction. Lawrence Stenhouse (1975) defined the process model of curriculum theory and practice: a curriculum is an attempt to communicate the essential principles and features of an educational proposal in such a form that it is open to critical scrutiny and capable of effective translation in to practice.

This contrasts with the outcome focused model by allowing experimentation.
The curriculum is a form of specification about the practice of teaching, not a package of materials or a syllabus: It is a way of translating any educational idea into a hypothesis testable in practice. It invites critical testing rather than acceptance (Stenhouse 1975, 142). This approach needs to take into account the uniqueness of each classroom setting, unlike a curriculum package designed to be delivered almost anywhere. In this model, learning outcomes are not the central defining feature; instead content develops as students and teachers work together. Learners are encouraged to interpret and seek meaning and the teacher's central concern is the process of learning (as opposed to the product model where the pre-specified plan tends to direct attention to teaching).

Possible problems with this method are: that it results in a high degree of variety in content and little uniformity in what is being taught; the method is not suited to a uniform system of public examinations; the strengths of the methods lie in the quality of the teachers – if they are not up to it, there is no safety net in the form of prescribed curriculum materials.

This approach emphasises the curriculum as a socially constructed process, based on the interaction between social context, individual learners, teacher expertise and the wider community.

The other thing to consider is this curriculum's relationship to legislative and centralized requirements enshrined in the National Curriculum and the qualifications, assessment and accountability framework within which all state-funded schools have to operate. How will the school justify this approach to curriculum to the wider community of stakeholders that have an interest in its work?

The curriculum for business

(This is an invented curriculum model, which draws heavily on the 'curriculum as knowledge' and 'curriculum as product' models.)

The curriculum aims to equip learners to be effective workers in the 21st century economy. Guided and mentored by local and national business leaders, the curriculum sets out the skills, knowledge and competencies necessary for learners to become effective and creative entrepreneurs, businesspeople and administrators. The curriculum places a strong emphasis on the functional basics of literacy and numeracy, linked to workplace learning, placements in business for teachers and students and appropriate vocational training based upon baseline assessment of students' aptitudes, competences and intelligences.

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In a fast moving global economy, it is essential that Britain maintains its competitive edge. The only way this will happen is if the needs and interests of those that create wealth and provide products and services are enabled to flourish. Businesses need a workforce that is flexible, literate and numerate, and able to work in teams effectively. Assessment will require students to demonstrate their ability to apply generic, core and transferable skills as well as their vocational competences within the allocated curriculum area. Personal and social education and citizenship is also important: young people need to grow up with a framework of values and attitudes that allow them to make informed choices, compete in the marketplace for scarce resources, and learn about responsible citizenship and respect for the law.

In line with the increasing personalisation of business services, the curriculum emphasises individual attainment, setting weekly individualised learning plans, which are tracked and monitored by individual attainment and assessment records that enable parents and employers to monitor and track young people's progress. The curriculum monitors trends and changes in the global economy and whilst it is flexible and personalised, students' attainment is benchmarked against the outputs of other institutions in order to ensure quality, comparability and accountability.

Curriculum statements adapted from Smith, M. K. (1996, 2000) 'Curriculum theory and practice': the encyclopedia of informal education, www.infed.org/biblio/b-curric.htm.

For the most part, we adhere to these regularities of schooling because we always have adhered to them

ELMORE

04 Appendix: Consultation participants, programme participants & partners

TAPP Resources Consultation Seminars June 2008

The draft resources were made available to a selected group of CPD providers and two seminars were held to elicit feedback: Manchester, Chinese Arts Centre on 18 June 2008; and London, Unicorn Theatre 25 June 2008. Written feedback was obtained by those who were unable to attend the seminars. The resources were redrafted in response to this consultation.

TAPP consultation

Ruth Sapsed, General Manager, Cambridge Curiosity and Imagination;
Sara Clifford, Director, Inroads;
Hannah Wilmot, Evaluator, Freelance;
John Webb, Freelance Animateur, Various;
Siobhan Tate, Art Teacher, Oaks Park High School, London;
Antonia Walker, Research Associate (Artworks), Bath Spa University;
Mike Cockett, Education Consultant;
Natasha Silsby, Programmer, Creative Partnerships, London North;
Clive Niall, Teacher in Charge, Evelina Hospital School;
Joanna Parkes, Teacher, Education Consultant, Tallaught, Ireland;
Robert Wells, Deputy Head of Professional Development, Guildhall School of Music and Drama, London;
Norma Rosso, Creative Futures Policy Researcher/Freelance, Goldsmiths College, University of London;
Clare Chacksfield, Director, Eastfeast Programme, Suffolk;
Rebecca Guyver, Evaluation Coordinator, Eastfeast Programme, Suffolk;
Cath Greenwood, Education & Youth Director Unicorn Theatre, London;
Adam Annand, Associate Director Creative Learning, London Bubble Theatre;
Barbara Taylor, Enquire Programme Director, Engage;
Penny Hay, Research Director, 5x5x5=creativity, Bath;

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Sam Ingleson, Artistic Director/External Projects Manager, Arts in Education, Salford University;
Angela Cowan, Education Co-ordinator, FACT Foundation for Art & Creative Technology, Liverpool;
Stephanie Simm, Education & Learning Officer Arts Council England;
Amanda Dalton, Associate Director (Education) Royal Exchange Theatre, Manchester;
Liam McCormick, Education Officer, Royal Exchange Theatre, Manchester;
Howard Fisher, Artist, Artists in Schools, Manchester;
Ricky Ferguson, Creative Director, Proper Job Theatre Co;
Rebecca Patterson, Senior Lecturer, Manchester Metropolitan University;
Sarah Jane Palmer, Freelance Artist, Moving Art Space;
Steve Pool, Freelance Artist;
Pat Cochrane, Chief Executive, CapeUK;
Debra Kidd, Director, Integrate Education;
Clare Biggs, Head of Arts Development, ArtForms;
Sarah Westaway, Arts Manager, ArtForms;
Brian Shaw, Associate Chairperson, Theatre Department, Columbia College, Chicago;
Deborah Coates-Reynolds, Director, Epping Forest Arts;
Jane Wheeler, Director of Music, ARK Schools and Newham Learning and Schools;
Emma Brown, Central School of Speach and Drama;
Becky Swain, Senior Officer, Creative Partnerships, London.

TAPP programme participants

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Partners

Consortium partners

Sean Gregory and Robert Wells of Guildhall School of Music & Drama, Pat Cochrane of CapeUK, Roger Chamberlain of LEAParts (2004–2005), David Jenkins and Lesley Hutchison of PLEY; Christopher Lucas of Animarts; Clare Connor of Stratford Circus; Richard Thompson of LONSAS, London Schools Arts Services (2004-6)

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Beth Martin

TAPP tutors
Anna Ledgard (Lead Tutor), Tony Fegan, Graham Jeffery

Artist tutors
Fabio Santos, Jenny Sealey, Roberto Frabetti

International Partners
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Almazen, Barcelona, Catelunya, Spain
Escola Co-operativa "El Puig", Esparraguerra, Barcelona, Catelunya, Spain
Generalitat de Catalunya, Departament d'Educaci , Direcci General d'Innovaci (Department of Innovation, Ministry of Education), Barcelona, Spain
Hospitalet Music School, Ajuntament de l'Hospitalet, Barcelona, Catelunya, Spain
Gulbenkian Museum of Modern Art, Lisbon, Portugal
CESIS: Centro de Estudos para a Interve ao Social (The Centre for Social Intervention and Change), Lisbon, Portugal
Cultural Centre of Bel m, Lisbon, Portugal
Teatro Testoni Ragazzi/La Baracca children's theatre company, Bologna, Italy

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About CapeUK

CapeUK is an incubator for the development of ideas and practice in creativity and learning. A research and development agency, our focus is children and young people and those organisations and individuals who work with them.

We are both a research and a practical organisation – our approaches are firmly rooted in experience.

- We try out ideas
- We make meaning
- We support change processes
- We influence policy and strategy

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Also Available

TAPP 01 The TAPP Model and what we learned through developing it

TAPP 02 Perspectives from the literature

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